FILM 225 Intro to Filmmaking & Editing Spring 2014

Instructor: Allison Hunter
Monday 2 pm - 5 pm
Rice Media Center Room 130
Office hours: Wed. 1-2 pm in Rice Media Center Room 120, and by appointment

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Course Overview
This course introduces the student to filmmaking in general through specific techniques of digital video production from the camera to the computer. They will learn the basic language of cinema through hands-on manipulation of the camera and editing software. Basic aspects of production, including preproduction and postproduction, will be studied. Class projects and discussions will draw from commercial filmmakers as well as contemporary artists working in experimental cinema and single-channel video.

Course Objectives and Expected Outcomes
Basic filmmaking and editing terms will be explored each week through class discussion and readings. The first half of the course will elaborate on how the camera "shot" is transformed by the software "cut." For example, discussions will cover a basic camera framing such as the shot and reverse-shot, the close-up, or the long shot, among others. In addition, the weekly class will focus on edits such as the jump cut, match cut, and cutaway, among others. The course will progress from the visual aspect of filmmaking to sound design basics. Students will complete this course with basic pre-production techniques such as storyboarding, and post-production techniques such as color grading and credit sequencing. A dedicated mini-studio in the Rice Media Center is available 24/7 to FILM225 students. This studio has a Mac computer with the Adobe Production Suite CS6 (includes Premiere and After Effects). Film 225 students also have 24 hour access to the Mac Lab classroom equipped with Adobe CS6 Production Premium software.

Lab Fee & Supplies
You are required to pay a lab fee of $50 for the upkeep of video cameras and memory cards. The lab fee can be paid in cash or by check payable to *Rice University*. There are no lab fee refunds after the drop date. Bring headphones to class so we can work with sound in the lab. Also invest in a large (i.e. 60GB) external hard drive as a back-up source for your media and at least 1 SD card. Most of the Macs have SD card inputs. Some of you who have Windows hard drives might run into compatibility issues.

Grading
Participation and attendance 25%
Weekly production assignments 50%

Online discussion assignments 25%

Disabilities
Any student with a documented disability seeking academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain as confidential as possible. Students with disabilities will need to contact Disability Support Services in the Allen Center.

Honor Code
Your homework assignments are covered by the honor code.

Attendance and Assignment Policy
Class attendance is required. If you arrive later than 10 minutes to class, you are counted as absent. You may not use your cell phones or check your email on the computer during class.

All details for weekly assignments are posted in Owlspace. Inspiration for assignments are posted in our Owlspace Resources section. Movies required for homework are linked from our Owlspace "Class Videos" link found in our Resources folder. You are responsible for any material you miss. You are expected to turn in your assignment on time, even if you are not able to attend class. Late assignments will be graded down one letter grade for each day they are late.

FILM 225 CLASS SCHEDULE
FALL 2013 | Mon 2 pm - 5 pm

January 13	**Course Overview and Introductions** **Basic Video Techniques** **Filmmaking |** Camera control, scene control Handheld techniques, 180-degree rule **Editing**	Using Premiere's Export Preset for YouTube HOMEWORK **Assignment #1** "Cell phone story" DETAILS in **Owlspace/Assignments/** **Readings for #1 (in Owlspace/Resources/READINGS/)** Landau, "The 180-degree rule," pg. 53. Bordwell, "Continuity Editing," pgs. 232-236
January 27	**Cuts and Shots: Continuity** **Filmmaking |** Shot Reverse-Shot **Editing |** Rhythm HOMEWORK **Assignment #2** "Back and Forth" **Reading for #2** Murch, pgs 59-63

	Watch "The Conversation" directed by Francis Ford Coppola
February 3	**Cuts and Shots: Discontinuity** **Filmmaking |** Room Tone, Mise-en-Scene **Editing |** Jump Cut v. Match Cut HOMEWORK **Read** Bordwell, "jump cut," pg. 258 **Post** to Owlspace Forum **Assignment #3** "Jump Cut Nerves"
February 10	**Cuts and Shots** **Filmmaking –** Static Medium, Close, Long, Extremely Long Shots **Editing |** Framing HOMEWORK **Assignment #4 "Re-Framed:** Framing your Story" **Watch (see clips as per the online assignments)** "Hunger" directed by Steve McQueen "The Birds" directed by Alfred Hitchcock **Reading for #4** Landau, "Tell a story at different scales," pg. 27 Bordwell, pgs. 220-221
February 15	Special Class Trip to Aurora Picture Show (Microcinema in Houston) Meet at 6:30pm To see MK12, Part of the BY DESIGN Houston Screening Series
February 17	**Cuts and Shots** **Filmmaking |** Moving Crane and Dolly Shots HOMEWORK **Assignment #5** Long Take **Watch** "Touch of Evil" directed by Orson Welles **Reading for #5** Bordwell, "Duration of the Image: The Long Take," pgs. 210-216
February 24	**Stop-Motion Animation** **Editing |** Input images as sequence **Assignment #6** "Stop-Motion Animation"
March 10	**Cuts and Shots** **Filmmaking |** Shooting for Deep Focus/Deep Space **Assignment #7** "Use Space to Tell a Story" Read Block, "Comparing the Four Space Types," pgs. 52-55, 58-61 and

83-86.

March 17 Audio
Filmmaking | Audio recording
Editing | Audio editing
Assignment #8 “Editing Audio with Audition”

March 24 **Pre-Production**
Filmmaking | Story boards and Animatics
Editing | Use Premiere to mimic camera movement
HOMEWORK
Assignment #9 “Pre-Animatic Storyboards”

March 31 Pre-**Production**
Filmmaking | Find Color in your Set
Editing | Color grade
Assignment #10 “Color Grade Your Film”

April 7 **Production**
Filmmaking | Create new audio (ADR, foley) and cut-aways where needed
Editing | Assemble Edit
Assignment #11 “Rough Cut”

April 14 **Post-Production**
Filmmaking | Dynamic Credit Sequences
Editing | AfterEffects Pre-Set Title Effects
Assignment #12 “Create a Dynamic Title and Credit Sequence”
Bordwell, "When the Lights Go Down..." pgs. 94-95

April 21 **FINAL CRIT**
You will present your top film assignments for a final critique.

RELATED EVENTS

"Sonic Works," DiverseWorks, opens Jan. 10, free., runs through March 1, diverseworks.org.

"Festival of New Spanish Cinema," Rice Media Center, Jan. 17, 18, 24, 25. Free for students.

"Versus Americanos," contemporary film/video work, Aurora Picture Show, Sat. Jan 18, 2014, 7:30 pm. Aurorpictureshow.org

"21st Annual Houston Iranian Film Festival," Rice Media Center, Jan. 31, Feb. 1. Free for

students

"As You Like It" performed by The Actors from the London Stage, Hamman Hall, Feb. 20-22, $15 students.

"Melanie Smith," video-based installation work, at the CAMH (The Contemporary Art Museum of Houston), March 22-June 15, 2014. Opening reception Fri. Mar. 21, 2014, 6:30-9pm. camh.org

Film Conference, hosted by Professor Brian Huberman, on filming history and the role of sex and violence in 1830s America and its relationship to race, class, and Nationalism with *Alligator Horses.* Mar. 21-22, Rice Media Center

READINGS

Block, Bruce. *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*, 2nd. Ed. Focal Press, 2008.

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*, 10th edition, McGraw Hill, 2013.

Kentworthy, Christopher. *Master Shots: 100 Advanced Camera Techniques to Get an Expensive Look on Your Low Budge Movie*, Michael Wiese Productions, 2009.

Landau, Neil with Matthew Frederick. *101 Things I Learned in Film School*, Grand Central Publishing, 2010.

Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing*, Silman-James Press, 2001.

Ondaatje, Michael. *The Conversations: Walter Murch and the Art of Editing Film*, Knopf, 2002.